CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 8, No. 44 TORONTO, OCTOBER 28, 1942 $2.00 Per Annum

Industry in Bond-Buying Blitz

Filmites Fan Out on Whole Front In Push Past Loan Objectives

The Canadian motion picture industry's two-way Victory Bond campaign, buying and selling, got away to an unprecedented lead almost with the opening gun, the exchanges subscribing something like three-quarter of a million dollars. That isn't all from that regiment either, since at this time the subscriptions of United Artists and smaller exchanges have not been reported. The exchange subscriptions are for the firms only, film workers doing their own enthusiastic buying privately and with the assistance of the companies.

The exhibition side of the industry got an historic sendoff with a pledge of $1,000,000 by J. J. Fitzgibbons, president, for Famous

(Continued on Page 4)

Quebec Houses Being Altered

Though the newest construction regulations from Ottawa, Order No. 13, have reduced the sum that may be spent for alteration of theatres undertaken without a licence from $5,000 to $500, a number of houses throughout the Dominion are in the process of being altered and renovated at the old figure. In some cases in Quebec a

(Continued on Page 2)

Consolidated, Odeon Bid on Mansfield, M't'l

Notices are going out to shareholders of the Mansfield Theatre Co. of Montreal which owns Loew's Theatre there, in connection with the special general meeting adjourned from Oct. 8 to Nov. 3. Consolidated Theatres Ltd. has increased its rental offer from $57,000 to $60,000 per annum, as compared with the $52,000 in effect from Sept. 1938, to Aug. 31, 1943.

This amended offer is the outcome of a proposal received from Odeon Theatres of Canada Ltd., of which N. L. Nathanson, formerly president of Famous Players Canadian Corp., is president. Odeon offered to deposit $60,000 in Dominion bonds as a continuing guarantee to fulfill obligations.

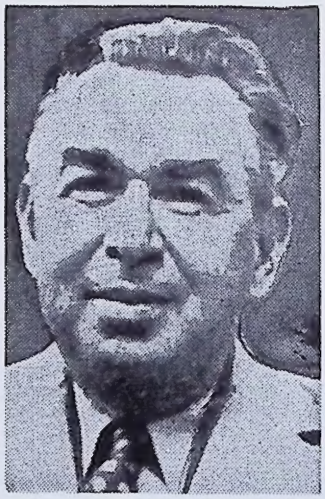
Ireton Publicizes Victory Loan Shows

Glenn Ireton, Vitagraph press chief, is director of publicity for Ontario Victory Shows. He's publicizing and promoting stage shows in important towns in Ontario.

Syd Taube Bereaved

Condolences to Syd Taube, who lost his mother, Mrs. Rebecca Taube, last week. The late Mrs. Taube lived in Forest Hill, Long Island, New York.

Pioneer Passes



JAY J. ALLEN
An outstanding figure in the Canadian motion picture industry, who passed away in Toronto on October 17th.

Help! Help!

The New York Public Library needs a copy of Vol. 8, No. 11, issue of March 11th, 1942, to complete their file of this publication. Will one of you Constant Readers be kind enough to kick one this way?

Morris Stein Sick

Morris Stein, Eastern Division manager for Famous Players, is convalescing in the hospital. He was operated on last week. Here's hoping for a speedy comeback to the old routine.

Grigg Joins Up

Bob Grigg, assistant manager of the Capitol, London, Ont., resigned to join the RCAF and has been replaced by Bob Nelson.

NFB Shorts Booked Solid

While the inability of the USA to get real exhibitor co-operation for the showing of American Victory shorts is drawing fire from press and public, Canadian and British exhibitors, having ironed out such problems a long time ago, are working smoothly with the distributors and inspirational and informational shorts are getting

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Barnes, Davidson Get Campellford House

Pete Barnes and Lou Davidson have acquired the Hollywood Theatre, Campbellford, Ontario, from A. Rappaport, who has had it for 12 years. The new operators took over on October 16th.

At the same time Barnes and Davidson also purchased Rappaport's tourist camp, known as Trent Villa, which is a short distance from the theatre.

Jay J. Allen, 53, Passes in Toronto

Jay J. Allen, famed Canadian film figure and one of the most enterprising of motion picture pioneers, died in the Toronto Western Hospital on Saturday, October 17th, at the age of 53. He had been ill for six years. Several private services were held and one public service, at the Holy Blossom Temple, at which were present motion picture people of every standing. Rabbi Maurice Eisendrath eulogized the late Mr. Allen, praising his foresight, courage and philanthropy.

The funeral took place on October 19th from Holy Blossom Temple to Holy Blossom Memorial Park. The pallbearers were Jack Creed, Louis Rosenfeld, Captain Gurston Allen, Harry Samuels, and

(Continued on Page 2)

Embassy, Toronto, Sold by Sam Ulster

The Embassy Theatre, Yonge street, Toronto, has been sold by Sam Ulster, well-known theatre owner, to Phillip Sydney and A. Dolman.

Ulster was in possession of the house for 23 years and rebuilt it in 1933. He installed the first cooling system in it that was to be found in smaller Queen City houses.

'ONE OF OUR AIRCRAFT IS MISSING' —another top boxoffice attraction, along with "Mr. V," from ESQUIRE'S new 1942-43 group of 14 ANGLO-AMERICAN pictures. They've had rave reviews in Variety, Film Daily, Hollywood Reporter, Motion Picture Herald and others. It's ENGLAND'S year to lead — and ESQUIRE'S too.
(BUY A BOND)

Canadian Film Weekly
Vol. 8, No. 44 October 28, 1942
HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor, Canadian Film Weekly, 21 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada, Ltd., 5th Floor, 21 Dundas Square, Toronto, Ont., Canada. Phone ADelaide 4310. Price 5 cents each or $2.00 per year.

Jay J. Allen

The passing of Jay J. Allen removes another of the leaders of the motion picture industry, the men who introduced visual entertainment of an artificial nature in places and people for the first time. They broke ground in the imagination of the public and built theatres in places where none had existed before.

They manned the outposts of a new movement in art and entertainment and so well did they do their work that they lived to see it become an integral part of the national life. Almost magically the converted store, with kitchen chairs for seats, became a modern, comfortable and beautiful place that was multiplied in every human habitation. The silent flickering screen became the pleasure of the people, their inspiration in time to come, a great weapon for the cause of freedom, the record of each generation.

Like Zukor, Balaban and the others whose faith in motion pictures was vindicated by time, Jay J. Allen separated himself from his native heath and the accepted standards and set out to prove his judgement. The day of the land pioneer was over but new horizons of the imagination were ever open. When one believes in something he is prepared to go anywhere to work it out.

In 1906 Jay, Jule and their father, Barney Allen, were living in Bradford, Pennsylvania. The infant motion picture captured their fancy. Having picked the direction, they sought the path. In those days the tide of American-Canadian immigration and emigration flowed toward Canada and not the United States. The Allens went with the tide. Jule Allen did the reconnaissance, the others followed and opened the first theatre in Brantford, Ontario. In time the activities of the Allen family encompassed the entire Canadian scene.

That the motion picture industry acquired so great a history in so short a time is due to men of the pioneering spirit of Jay J. Allen. Canada and the motion picture industry will be forever in their debt. Among the men of this kind of vision Jay J. Allen will always have a cherished place.

Make Canada Proud
of the Industry
and the Industry
Proud of you!

Boost and Buy
VICTORY BONDS

J. J. Allen Passes In Toronto

(Continued from Page 1)

Kalman Eisenbud of New York. Honorary pallbearers were Arthur Cohen and Charles Draimen.

A member of the boards of Premier Operating Corporation and Columbia Pictures of Canada at the time of his death, Jay J. Allen, with his brother, Jule, saw early the possibilities of motion pictures as mass entertainment and founded one of the first Canadian circuits of a larger size. They opened their first theatre, a converted store, in Brantford, Ontario, and as time vindicated their faith in moving pictures, they continued to establish theatres in the Dominion's most fruitful places.

Theatres were built by them in Calgary, Edmonton, Regina, Moose Jaw and Toronto. Jay J. Allen and his brother were willing to experiment with any method of construction and presentation which furthered public comfort.

The Tivoli Theatre, Toronto, was built by them in 1915, was an innovation in motion picture houses it being erected so that the screen could be seen from every point in the house. Other Toronto houses opened by the Allens were the Hollywood, the old Danforth, the College, the Beach, th Parkdale and the St. Clair. The Premier circuit today numbers 58 houses in Ontario and Quebec.

The enterprise of the Allens was not confined to exhibition. With his father, Barney Allen and his brother Jule, Jay J. Allen founded the Independent Film Exchange in 1912, which later became the Famous Players Film Service, holder of the Paramount franchise for Canada. He was the first to import English films, among them "The Better 'Ole," and maintaining a world-wide view, interesting himself in European films and theatres in Russia, the latter in 1908.

The home town of the Allens was Bradford, Pennsylvania, where Barney Allen, the father, ran a jewelry store. In 1906 the men of the family decided that one of the great businesses of the future was the then infant motion picture industry. They heard that Hamilton, Ontario, was a boom town, with factories going up regularly and picked that city to make their debut as showmen.

Hamilton, however, had a housing and building problem and they couldn't find room to begin. Jule went to nearby Brantford, rented an empty store, bought kitchen chairs, erected a rough screen, and called the town's first movie theatre the Theatorium. The Allens enlivened their shows with singers and the enterprise proved so successful that they expanded their operations, the other male members of the family growing into the motion picture business as members of the firm and individually. The vision and sagacity of the late Jay J. Allen was an outstanding factor in their success.

Jay J. Allen's interests extended to many things outside the motion picture industry, he being known for his philanthropy.

He was one of the founders of the Federation of Jewish Philanthropies and of the United Jewish Welfare Fund.

He was honorary vice-president of the Ontario division of the Jewish Congress and member of the board of governors of Mount Sinai Hospital. He was also chairman of the finance committee of that hospital and a member of the board of Holy Blossom Temple.

Surviving him are his widow, the former Ray Abramson of Kingston, Ont.; two sons, Raymond Allen, Toronto, and Larry Allen, leading aircraftsman RCAF, at Dartmouth, N.S.; three brothers, Jules, Herbert and Sol Allen, Toronto.

Quebec Houses Being Altered

(Continued from Page 1)

sum far in excess of the old figure has been permitted to be spent by C. Blake Jackson, Controller of Construction.

Theatres, it has been explained by Mr. Jackson's department, are made exceptions to the usual limit in special cases, such as the need of larger seating in defence town houses and where houses have been burned out, the policy here being the rehabilitation of the premises.

At the moment the Classic Theatre, 621 rue St. Jean, Quebec City, is being rebuilt after a fire, reconstruction and improvements to cost between $25,000 and $30,000. The owner is Edward Beaumont of Quebec City. The Academie de Musique Theatre, Fraser St., Levis, Quebec, owned by Mr. Beaumont, is also being altered at a cost of $4,500.

The contractor in both cases is Chrysanthe John, Limitee, and the architects are Rousseau and Begin. The Classic was a 400-seater and the Academie de Musique held 200.

Another Levis, Quebec, house being altered, this at a cost of $15,000, is located on Commercial street and is owned by Romuald Fregeau, grocer. Work started on October 6. Details, other than that Rousseau and Begin are the architects, are lacking. The Canadian Theatre Directory, 1941, compiled by the Film Boards of Trade, lists the Academie de Musique, referred to above, as the only theatre in Levis.

IT'S ALWAYS FAIR WEATHER WHEN GOOD SHOWMEN AND GOOD SHOWS GET TOGETHER!

THE Paramount Picture

EXTRA
PLAYING TIME IS THE ORDER OF THE DAY WITH PARAMOUNT PRODUCT!

VOL. 1 | The Lowdown on the Production and Distribution of the Best Shows in Town! | NO. 4

'Major' Will Stage Boxoffice Boom

Getting to Be a Paramount Habit

The Paramount Company does not wish hits, it guarantees them. Hit after hit has been coming from the Paramount Studios and now comes "Road to Morocco" with Bing Crosby, Bob Hope and Dorothy Lamour. It is really socko! It's the wackiest story yet from Frank Butler and Don Hartman, who wrote "Singapore" and "Zanzibar." Bob gets a girl this time—and what a retina-ravisher she is—Dona Drake, fresh from "Louisiana Purchase" plus half a hundred harem beauties! Outdoor backgrounds to match any of the famous epics—lavish musical numbers to match any of the Paramount procession of smash musical-comedies! The biggest cast of any "Road" show. Five songs you will be hearing plenty, sung by all three of the "Road" gang—"Road to Morocco," "Ain't Got a Dime to My Name", "Constantly," "Moonlight Becomes You" and "Ho-ho-ho-ho-hum."

'Major and Minor' Really Full Of Laughs, Love—and B.O. Pull

Right on top of "Holiday Inn" and "Reap the Wild Wind" Paramount comes through with another big smash hit in "Major and Minor." It is a picture which is up there with the great gay comedies of this or any other year. It is a swell romance with witty dialogue and highlighted with amusing and enjoyable situations. For 100 solid minutes it is packed with laughs, daft situations and gags.

Those people at the Paramount Studios this year certainly have the gift of gaiety. Seldom has a more delightful story been filmed than this uproarious comedy. When a gorgeous, sophisticated girl, disillusioned with life in New York, disguises herself as a twelve-year-old so she can travel back home on a half-rate ticket—and when that girl is Ginger Rogers—movie audiences really have something in the way of extraordinary entertainment! That's the role Ginger plays in her newest and best picture, Paramount's uproarious comedy, "The Major and the Minor," with Ray Milland playing the Major.

'THE AVENGERS'

The people of Norway are putting up a courageous resistance against the invading hordes of Germans and Paul Soskin has produced a truly great war film with a background of the German occupation of Norway. The British Admiralty and the commandos co-operated in the filming of this thrilling and exciting production. High spots of the story include bombing of the U-boat base on the Norwegian coast and a commando raid which results in the freeing of Norse confederates of the British, who are the objects of German vengeance for their underground activity.

'Wake Island' Wakes 'Em Up

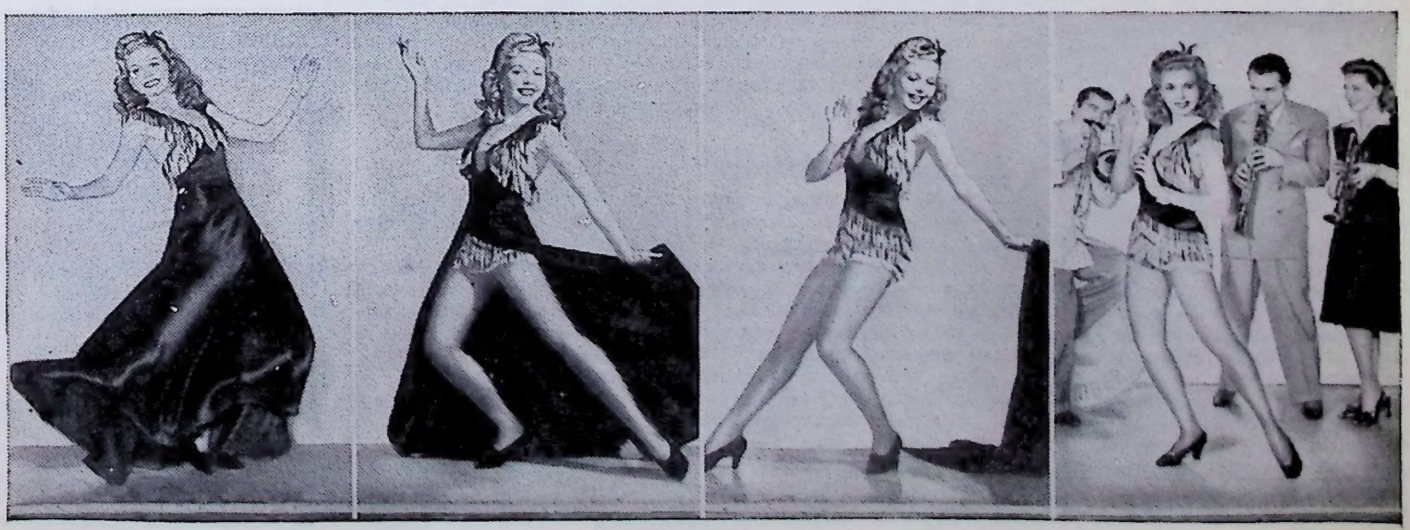
Since that famous December 7th when Japanese war planes roared out of the blue Pacific to deliver their treacherous blows at Pearl Harbor, Wake Island, Guam and Midway, there have been many motion pictures, radio programs and novels dealing with the war. They have thrilled and inspired us to punch harder still in our efforts to wipe the Japs and their Axis co-criminals off the face of creation. Such a picture is "Wake Island," and for its making we salute Paramount. It is a great tribute to heroic men against insuperable odds.

The film tells the heroic story of that gallant band of Marines who held their tiny speck of Pacific sand for 16 days against everything the Japs could throw at them from the land, sea and air. It tells the story in a manner that makes you grit your teeth and vow to take Tokio apart in little pieces and throw it to the sharks—and it's a powerful film that can make anger flame to white heat.

THE MAN BEHIND THE MAN BEHIND THE GUN!

That's not double talk. That's YOU. Because of you the motion picture industry has been honored with a special duty in the VICTORY LOAN DRIVE. We've been askd to do more than buy. We've been asked to sell too. So tell 'em and sell 'em. If it's spendable it's lendable. Your bond is your word that you're behind the man behind the gun. Boost and buy.

Ann Miller in Paramount's "Priorities on Parade"



Industry in Bond Blitz

(Continued from Page 1)

Players. Loew's, Toronto, came through at the same time with a $100,000 boost. Though reports are necessarily lacking because the campaign is still young, groups of theatres throughout the country went 'way over their quotas on the first and second day of the drive, this being the case with exchange employees also.

Honored by the government with a special place in the Victory Loan drive, the industry showed its gratitude with a display of buying, selling and boosting the like of which has never been seen before. Under the sparking of the Motion Picture Section of the National War Finance Committee, exhibitors have been buying in the name of their firm and personally, and employees from the ceiling to the cellar have been pitching in as though it was their private war.

The greatest service being rendered, however, is the missionary zeal and the ingenuity being shown by exhibitors, managers and theatre employees of every kind in directing public interest toward the buying of bonds. From this early view of the campaign it seems that the industry, if the intensity of its drive continues, will hang up unheard-of records.

Those exchange purchases reported up to the time of going to press are $100,000 each for Paramount, Regal, Vitagraph and 20th Century-Fox; Columbia, $75,000; and $50,000 each for Empire-Universal and RKO.

Several hundred film workers, employees and executives gathered at the Victoria Theatre, Toronto, on the morning of October 20th to hear speakers from their own ranks and several guests explain the vital need of putting over their share of the third Victory Loan. Tom Bragg acted as chairman.

Not the main speaker, who was C. W. Wright, head of the Speakers' Panel of the Victory Loan Committee, but Sergeant-Major James Murphy, MM., Dieppe hero who is home for a month's leave, drew the greatest interest and the most applause.

Sergeant-Major Murphy was introduced by Colonel John A. Cooper.

C. W. Wright, the chief speaker, pointed out that while Canadians were feeling the pinch on their personal liberty, the amount of restriction in here was exceeded considerably in our fellow-Dominions. People, he said, often turned away Victory Loan canvassers with the explanation that they could not afford it. Wealth, however, was many things besides money and these, if they are to return, must be fought for.

Arnott Is Prisoner

Bob Arnott, who used to be assistant-manager of the Vanity, Windsor, under Bob Brown, is officially listed as a prisoner of war. Bob, who enlisted in the early days of the war, comes from a family of fighting Scots and joined the Essex Scottish of Windsor. He was captured in the Dieppe raid.

The news came as a relief, as Mrs. Brown and Bob's friends had been scanning the casualty lists anxiously. Bob's wife was also on the staff of the Vanity and it was at a farewell party given him by the staff that they decided to make it mister and missus.

Bob's friends in the forces have heard about his capture, says Bob Brown, and they'll see to it that Bob gets back in as short a time as possible.

* * * *

Some Inspiration

C. W. Wright of the Speakers Panel of the Victory Loan Committee, who addressed the rally of filmites at the Victoria Theatre, was pretty humorous.

He was discussing the application of restrictions to every day affairs. "If you think it's tough here," he said, "you don't know what it's like in our fellow-Dominions. For insatnce, in one of them no chorus girl can operate as such if she's under 45 years of age. I know that every man in this audience will subscribe to prevent that happening here!"

* * * *

In My Dash-and-Dotage

I've got red, white and blue spots before my eyes—and I'm not sick. It happens I'm wearing a tie given me by Harland Rankin. That's Harland's favorite stunt. He hands out ties right and left. Harland forgot the price tag on mine. It read: "29 cents." That's all right, I appreciate it just the same. . . . Max Chic, Esquire publicity man, was married to Shirley Burke of Montreal in that city last week. . . . During the United Artists convention in New York recently Teddy Carr, UA's English head, told the audience about Flight-Lieutenant Al Glazer winning the DFC. Carr and F. L. Glazer were together a lot in England.

* * * *

Old Toronto Theatres

From the Questions and Answers column in the Toronto Daily Star:

Local History: (1) The old Princess Theatre was erected in 1890. The new Princess Theatre was opened on October 1, 1917 and closed on November 22, 1930. The Grand Opera House was opened September 23, 1874, destroyed by fire on November 29, 1879, and rebuilt and opened February 9, 1880. It was demolished in 1928. We do not have information in our files as to the opening and closing dates of the Gayety and Star Theatres. The Gayety was razed in August, 1928. (2) The first long film shown in Toronto was in a store situated on Yonge near Richmond Street. In 1896 two American showmen opened this store as a place to exhibit the Corbett-Fitzsimmons fight film. The first motion picture theatre in Toronto and in Canada was established March 15, 1906, on the east side of Yonge Street, opposite Eaton's.

* * * *

It Almost Backfired

Charlie Stephenson, formerly of the Century, Kitchener, and now attached to 20th Century Theatres home office, tells about a stunt that almost backfired.

Charlie was running an October Harvest Festival of hits at his house and handed out passes for the largest vegetable of each kind offered. He got quite a collection of over-sized produce, topped it with a big turkey and surrounded it with wheat. Prize item was a 63-pound pumpkin.

Some wiseys cracked about the place being the house of turkeys. That wasn't all. The farm folks, in town to see the show, who are regular customers, looked at the outside and kept going. Charlie found out why in a hurry.

Such a scene was no novelty to them. They figured some church or other private outfit had bought the house for the harvest celebration, a common thing in the country!

NFB Shorts Booked Solid

(Continued from Page 1)

regular showings.

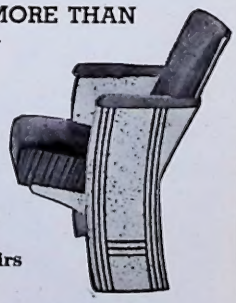
In Canada, with no compulsion whatever, exhibitors include National Film Board shorts on their programs, as well as a special clip on every newsreel. In the near future each feature distributed in the Dominion will carry a 12-foot leader boosting the war effort.

According to David H. Coplan, head of United Artists in Canada and liaison man between the motion picture industry in the government, 905 out of 1200 Canadian theatres now show the Canada Carries On series. This means almost 100 per cent co-operation, considering that some situations are competitive. The power of these figures become apparent when it is realized that only 36 per cent of USA houses are unreeling the fine shorts being made in Hollywood and offered gratis. USA exhibitors aren't anxious to show them unless they're sure that the other fellow is devoting the same amount of running time for the same purpose.

The Canadian figures are remarkable in light of the fact that NFB shorts are distributed on a purely commercial basis by Columbia in Canada. The Canada Carries On series has its own public and has proved ticket-selling qualities. John Grierson laid down the principle that the shorts must sell themselves so well that United Artists now feeds them to the American market as the major part of its World in Action series. They are shown also in Australia and other English-speaking countries, as well as in foreign lands, native-language versions being offered in the latter.

Canada maintains an exchange system for morale shorts with Great Britain. The British have made over 400 shorts since the war began.

NOW, MORE THAN EVER —



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Rose Hobart, Sydney Blackmer, Jane Novack

★

PRISONER OF JAPAN
A 'nice' boy and honky-tonk girl sacrifice their lives in foiling Jap spies in the Pacific.
Alan Baxter, Gertrude Michael

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BILLY THE KID TRAPPED
First of a GREAT series of real Westerns
Buster Crabbe, Al (Fuzzy) St. John
Produced by Sig Neufeld
Directed by Sherman Scott

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SCHOOL FOR HUSBANDS
A comedy for wives
Rex Harrison, Diana Churchill

★

CRIMSON CIRCLE
Edgar Wallace Thriller
Noah Beery, June Duprez

★

DANGEROUS CARGO
United Nations co-operate on the sea
Robert Newton

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DIGEST of REVIEWS

Vitagraph Shorts

ROAD TO MOROCCO (Paramount)

Bob Hope and Bing Crosby have worked out their own form of sure and fast-fire humor, so natural that it reaches down to your shoes and so uproarious that it makes you bust your buttons. Their newest romp doesn't pretend to make sense but it makes much music and more laughter. It's their funniest team effort to date. Dorothy Lamour is the girl again. The idea back of the whole thing is anything for a laugh—and it's a whiz of an idea. It's got what the world needs today. As for plot, don't bother about it. The title tells you all you need to know.

DESPERATE JOURNEY (Vitagraph)

Strictly derring-do along cliffhanger lines but against a war background. A number of shot-down Allied flyers, led by Errol Flynn, march through Germany with comparative ease, outfighting those Nazis they can't outsmart. Story line gives way to adventure and the emotional climax doesn't come off. It's still great stuff for the strictly adventure trade, which asks few questions. It's well-staffed, showing off the wares of Ronald Reagan, Nancy Coleman, Raymond Massey, Alan Hale, Arthur Kennedy, Sig Ruman and others.

SEVEN DAYS LEAVE (RKO)

RKO proves that you don't have to worry about sets, this musical featuring just one good one, if you let the talent have its way. This is really an ace musical from a standpoint of laughter, music and general appeal. The boys and girls were wise enough not to let the familiar plot trip them up. The whole thing adds up to fun in and out of the army, with Victor Mature leading the show and Lucille Ball keeping him company. It has a fast tempo and regular laughter.

'Commandos' Gets Vancouver Debut

Columbia's "The Commandos Strike at Dawn," part of which was shot in British Columbia, will get its premiere at Victoria. Many of the citizens are in the picture, which will be preemed in November. Paul Muni and Lillian Gish are the leads.

Selznick-Paramount Sale Not Made

The deal between David O. Selznick and Paramount, which would have given the latter Selznick's pictures, personnel and stories, has cooled off. The deal was originally reported to have been closed. It's said that Paramount was willing but Selznick couldn't clear things up.

EXHIBITORS BOOKING ASSOCIATION

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Toronto

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What Did You Do?

FRANK MILEY, JR., of the Granada, Napanee, got over a good one in the want ad column of the local paper. The ad read:

"Wanted — information about 'The Man Who Lost Himself. He's 6 feet tall and weighs about 180 pounds—and kisses just like Brian Aherne. Last seen wearing lipstick on his collar. Please communicate with the Granada Theatre."

* * *

THERE'S nothing like a clever teaser to excite curiosity. Ralph Tiede of the Century, Trenton, sent tin soldiers in lots of three to prominent people, including the mayor, with no explanation. When nine of these had arrived, he sent the tenth one with a note that this was the last "Gentleman from West Point," all of whom could be seen at the Century. This little stunt was well received.

* * *

STEVE McMANUS of the Bayview, Toronto, staged a Victory Draw, which was arranged by the district business men's association. The prizes were real live puppies and kittens, which made their professional debut before a packed house.

* * *

LES VICARY, Opera House, Orillia, entertained 35 Norwegian airmen who were passing through. He brought them up on the stage and introduced them to an enthusiastic audience. The next morning 800 militiamen came in for a showing of a training film.

* * *

HARLAND RANKIN, Centre, Chatham, presented one of the men who recently returned from Dieppe to his audience. The soldier was accompanied by the colonel in charge of the local Basic Training school. Harland is arranging a popular school essay on "Why you should buy Victory Bonds," with passes going to the winner.

* * *

WHEN the Capitol, Cobourg, played "My Gal Sal," Mrs. R. M. Harrison made 150 telephone calls asking the persons who answere "Is this 'My Gal Sal'? Sorry I want the Capitol Theatre 171."

Iscove Is Father

Al Iscove, United Artists salesman, became the father of a nine-pound boy the other day. Congrats to Al and Mrs. Iscove.

The Art of Showmanship

Three wise old showbirds—J. J. Fitzgibbons, John Grierson and Ray Tubman—indulge in a few flights of fact and fancy about the road to that fickle realm, Public Taste. This is the script of their CBC gabfest for one of the "Art in Action" series.

GRIERSON:

J.C.: Mr. Fitzgibbons and Mr. Tubman, last week we were discussing up here at CBO what the painters could do for the war. Tonight we are taking advantage of your presence in Ottawa, Fitz, to talk about another art. It isn't so highbrow. It is the art of showmanship It is, I know, far more important, far more intelligent and distinguished an art than many people suppose. And you, Fitz, as head of the largest theatre organization in the country are a master of it.

At the same time, I don't think you could do much without people like Ray Tubman here. He is the showman on the spot, one of the hundreds of exhibitors like him across the country. He is the fellow who dresses the picture and presents it out there in front on the marquee. It is he who knows the people and tells you when your pictures are good and not so good. He is indeed a very important person. The man with his finger on the public pulse. **First of all, Fitz, will you tell the extent of the show business in Canada, the number of theatres, the size of the audience?** That perhaps will give us a notion to begin with of the scale of your influence. I know it must be very large.

FITZGIBBONS:

Well, J. G., the film industry has seen a wonderful growth as part of the life of Canada within the last ten years. To think that only ten years ago we thought we were doing well to show to 1½ million people a week; now it is 2½ million people a week in theatres all over Canada.

GRIERSON:

That must mean surely a great growth in the number of theatres too.

FITZGIBBONS:

Yes, there must be about twelve hundred—yes over twelve hundred theatres. But the size of the industry shouldn't conceal from you the fact that ours is essentially an intimate business—a personal one.

GRIERSON:

You, Ray, have the closest contact with that end of the business. Size may be important but it is, of course, the intimacy of the neighborhood house that counts. I know it is your habit to listen to the comments people make as they pass the boxoffice going out. That, in a way, is where the art of showmanship begins.

TUBMAN:

Yes, that's true. My theatre is the largest in Ottawa. Ottawa is an important town. But just the same you have to know your people, and I always think of my theatre just as a neighborhood house—sort of a community centre. The people know you and they come and talk to you. **I am never in any doubt as to whether a picture is going over because I can't escape word-of-mouth comment all along the line. If a picture hasn't got the stuff it peters out by the end of the week. You have spoken of art as a mirror, J.G., but you never saw a mirror as faithful as the neighborhood theatre.**

FITZGIBBONS:

Yes, in the theatre you see reflected the emotions of people, their hopes, their desires, their dreams. It's personal reactions we notice most. I remember a women in one of our western theatres who came to see "Wings of the Morning" twice a day for two weeks. Then one day the manager missed her. He contacted her at her home and found the only reason she wasn't coming to the theatre was because she had run out of money. Naturally, he arranged for her to get passes and she completed the run. That women, like all moviegoers, saw something in the screen that reflected her desires and aspirations in a big way.

GRIERSON:

Fitz, it's your job to follow very carefully, and sum up as a direction to Hollywood, the changes in public reaction and public sentiment. In fact, that is the heart and soul of your craft. I am, of course, especially interested because I am a propagandist and my job is to bring into fighting focus those sentiments and loyalties which you have the opportunity of watching so carefully. After all, what is a drama but a way of emphasizing what people like or dislike? If "Mrs. Miniver" is an astounding success, it obviously means something. **But am I right in saying there has been a great change in people since the war? That they are taking things much more seriously than they did a year ago?**

FITZGIBBONS:

Yes, J.G., you could say that their taste is more robust. There is no interest nowadays in subtle drawing room escapades. People want broad healthy comedy—musicals and melodrama.

GRIERSON:

Or they're interested in the drama of fighting the war. Remember how the Royal Canadian Air Force stole "Captain of the Clouds"? Stole it from everyone in sight, bar Jimmy Cagney.

FITZGIBBONS:

Yes, but in some respects the industry has actually been ahead of the public. You take Warner Brothers' "Confessions of a Nazi Spy." That certainly called a spade a spade and today the movies are increasing the tempo of realism with films based on actuality, like "Mrs. Miniver," "The Pied Piper," and "Wake Island."

GRIERSON:

cruiting campaigns, and to help the war effort generally. We more or less consider our business the people's business.

What about it, Ray? Would you say the movie industry was ahead of the bandwagon there?

TUBMAN:

Yes, but audiences are toughening up too. War stories and factual stories are what count today. If "How Green Was My Valley" had come out three months earlier, it wouldn't have been the astounding success it was.

FITZGIBBONS:

They tell us, Ray, that three hundred "Mrs. Miniver" hats were sold in Ottawa, but I think the important thing is that people seem to know that at this time the mobilization of women's bravery represents a front line effort of the most vital kind. People today are getting very positive about the war. They are beginning to get the victory complex and the film reflects that mood. A film like "Mrs. Miniver" shows how simple people react in the face of common danger; and it gives us all a blueprint for our own conduct under such conditions.

GRIERSON:

I'm delighted to hear this tribute to the basic health and strength of the public mind. I think no one knows so well as the showman the truth of Lincoln's statement that you can fool some of the people all of the time and all of the people some of the time but you can't fool all of the people all of the time.

TUBMAN:

You can't fool the world audience at all any more.

GRIERSON:

Listen, Ray, tell me something: As a producer I have a terrible time with titles. It is an axiom of showmanship that the title sells the picture. Look at "Ferry Pilot" and "Churchill's Island," for example. In fact we went out recently with a title, "Geopolitik—Hitler's Plan of Empire." They wouldn't touch the film in the United States, but when we changed the title to "Hitler's Plan" they fell all over it. Yet, on the other hand, "Mrs. Miniver" is the dullest title and the biggest success of the year. How do you explain it?

TUBMAN:

Well, if you have a good picture behind a good title—OK. But if you have a superlative picture, it's that much better. A title focuses the attention of the people and gives them the leadership necessary to catch their sense of drama.

FITZGIBBONS:

(If you ask me, I think that slap on the stern that Mr. Miniver delivered to his Mrs. was a token of love familiar to many women who go to the movies.)

GRIERSON:

(I have no doubt that that's a very important part of the business.)

I have been very impressed by the way the film industry has mobilized its contact with the people during the war period. Now you, Ray, have done a good local job in Ottawa. I think it is the kind of local job that is being done by hundreds of your colleagues all across Canada. Just what part have you been called upon to play in the war effort of the community?

TUBMAN:

Well, it is a big part and I wouldn't be able to get out of it even if I wanted to. Everybody seems to be aware of the power of appeal in the theatre. It's because we get the audience but also because the theatre atmosphere is dramatic and it's a fit place for dramatic appeals to be made. Of course, we show the Government films and the trailers but, having an obligation to the community, we naturally do community things. For instance I am chairman of the Public Relations Committee for the forthocming Victory Loan.

GRIERSON:

They look to you as a sort of psychological doctor, Ray. The putter-over-in-chief, so to speak.

TUBMAN:

Put it that way if you like, but I know our theatre is in great demand, and we put on war shows that raise thousands of dollars. I wish you'd come down some time, Fitz, and have a look at our lunch room on our mezzanine floor. It's run by the Women's Canadian Club. Last year they made $5,000. This year they will make $10,000. We don't get any rent for the space, but neither do they get any

(Continued on the next page)

'Mother Riley' Big in Britain

Though British studios have given Canada many crackerjack productions which have hung up boxoffice records, until now this side of the water hasn't seen a homey feature-length series of English origin that falls in with the public demand for them. Hollywood, with series such as the Hardys, Scattergood Baines, etc., has given the exhibitor regular and guaranteed patronage.

Now Esquire comes along with the Mother Riley films, a series of full-length features, as part of its Anglo-American group. This series, starred in by Arthur Lucan, who ranks next to Formby as England's chief comedy draw, has been lining them up and bringing them back over there. Full-length feature series from Hollywood are always experimental at the beginning and those which don't hold up fade soon enough. English films, being imported, the experiment in public taste is settled over there and Canada gets those which have stood up at the boxoffice.

The Mother Riley series will likely go big here, since Canada has long shown a marked taste for English pictures of quality and appeal.

Another current booking at Esquire is a picture which has caused much excitement in the United States as well as England, "Salute John Citizen," which has been described by reviewers as Britain's "Mrs. Miniver."

Other Esquire offerings which have attracted attention are "Uncensored," "We Dive at Dawn," "The Big Blockade" and "The Common Touch"—the last being a fine musical feast with outstanding stars and artists.

A horror double-bill on Esquire's lists is made up of "Chamber of Horrors," an Edgar Wallace thriller, and "Death Cell."

May Robson Passes In Beverly Hills

May Robson, 78, veteran Australian-born stage and screen character actress, died at her home, Beverly Hills, last week. Despite failing health and eyesight, she had been active in moving pictures until less than a year ago.

Laxer Indies Open New Offices

The Independent Motion Picture Exhibitors Association held open house in their new offices at 112 Bond street, Toronto, last week. Folks just dropped in and out to say hello to President Barnett E. Laxer and others.

The Art of Showmanship

(Continued from the previous page)

salary, and all the money goes to their war effort.

GRIERSON:

That's fine. How does that compare, Fitz, with the picture of the industry as a whole?

FITZGIBBONS:

What Ray is doing here is typical of what is going on all over the country. We organize special scrap matinees to help with the salvage campaign. At the Government's request—and may I say we are glad to do it—we turn over our theatres, our props, and our personnel to help out with War Savings Stamps and Certificate campaigns, the Red Cross, recruiting campaigns, and to help the war effort generally. We more or less consider our business the people's business.

GRIERSON:

Yes, I can confirm that the Canadian industry has played a very full part in our common struggle—one that compares with what any industry has done anywhere. From the government point view it has been very satisfactory to have this enormous measure of cooperation from so powerful an instrument of public influence when it comes to getting back of people's eyes into where they feel most deeply. I turn over our theatres, our props, and our personnel to help out with War Savings Stamp and Certificate campaigns, the Red Cross, re-have been associated a long time with the film industry and it has been a wonder to see how it has come from the old nickelodeons to a stage where it at last being recognized and used as a directive force in the life of the people. You know very well as experienced showmen that the industry used to work on a different basis. It was a sort of sideshow business. It lived on sensation and novelty and turned a fast penny wherever it could. But now, I notice, you are being talked of as an education influence and you don't seem to mind it as much as you used to.

FITZGIBBONS:

Well, the changes have certainly been amazing. Wasn't there once a producer in Hollywood who wired England to send over Dick ens to personally direct his own picture? We have come a long way since those far off days and I'd say, yes, we are just beginning to like being called educators.

TUBMAN:

Yes, it's both education and entertainment in their widest sense and certainly today the whole community comes in. My neighborhood theatre sees people from all walks of life—the civil servant, the doctor, the lawyer, the man from the corner drugstore and the clergy are frequent visitors. The Prime Minister often drops in. And every so often I run into the Hon. Chubby Power standing at the back of the theatre to get a little relaxation, and to watch other people getting theirs. **We have come up from a sideshow to inspiration, education, and entertainment for all.**

FITZGIBBONS:

Yes, we try to serve the public and give them what they want. We live off their bounty and when we can use our organization for the welfare of all concerned, we do it.

GRIERSON:

Well, thank you very much, Mr Fitzgibbons and Mr. Tubman. I am sure that showmen throughout the country who have heard you will feel that you have justified them as the very important citizens indeed and the pillars in their community which they are. And I know that today they are not only doing a good war job but everywhere are anxious to do still more. It needn't, I think, be a secret, Fitz, why you and you film colleagues are in Ottawa today. You have been generously asking the government to give you every opportunity to do still more for the soldiers and other service men throughout the country. You have been volunteering the whole strength of the industry in support of the next War Loan Campaign.

And I am going to say, without any sense of flattery, that no industry in the country is more earnest or more skilled in this war effort than the film industry, and no art more conscious of the responsibility and active force it can exercise than the art of showmanship.

Stephenson Honored

Charlie Stephenson, formerly manager of the Century, Kitchener, Ont., who has been attached to the home offices of 20th Century Theatres, was presented with a desk by the staff of the theatre prior to leaving for Toronto.

Paul's Haul

The rubber matinees of the Community and Park theatres, Welland, Ontario, were big successes. J. J. (Joe) Paul, who manages the Park and supervises both these 20th Century houses, made the kids kick in three pounds of scrap each for admission. More than 1,000 of them did.

George Stroud Is Honored

The dean of Hamilton, Ontario's, entertainment world, George Stroud, received congratulations last week upon his 21st anniversary at the Palace theatre. It is also the 21st birthday of the theatre, which was erected in 1920 when George and N. L. Nathanson conceived the idea of a combination vaudeville and picture house. He purchased the land and chose the site.

The famous architect, the late Thomas Lamb, was engaged. This was the same man who was responsible for the magnificent building in New York city, Radio City. The construction of a combination house in Hamilton at that time was considered a bold scheme. However, the venture proved a decided success. The theatre was known as the Pantages and was a link in the famous vaudeville chain of Alexander Pantages. In 1929 the theatre was renamed the Palace.

George began his theatrical career in 1901 when he, his father, the late William Stroud, and his uncle, the late John Stroud, purchased the Star theatre on Merrick street. The theatre was rebuilt and on March 22, 1906, opened as the Savoy, by which name it is still known.

George Stroud became manager of the Palace shortly after it was opened in 1920. He has always been interested in community affairs, being particularly active as a sports executive and in behalf of underprivileged children. His great popularity was proven by the way all Hamilton joined in the celebration of his anniversary. The Hamilton Spectator devoted a whole page, made up of congratulations from local merchants and associates. Among the good wishes were those of Lana Turner, Charlie Cashman, Willard Fawcett, "Connie" Spence, Ernie Moule and George's running-mate of other days, Leon "Pop" Osier.

Four men have been associated with Mr. Stroud since 1920 when the Palace was erected. They are: M. A. Bartleman and Hugh F. Ussher, motion picture projectionists; Earl Cruikshank, electrician; Leslie Sommerville, organist.

Jimmy Delaney On The Square

Chief Flying Instructor Jimmy Delaney, Elementary School No. 13, RCAF, was in the district last week helloing old friends. Jimmy, with his mother, Mrs. Eva Delaney, ran the Delaney Theatre, Gananoque, Ontario. Mrs. Delaney is busier than ever with Jim doing his bit.

The boys and girls around here were mighty glad to see him.

REPUBLIC'S

HIGH-FLYING HOLD-OVER HIT OF THE SEASON!

2 WEEKS
Uptown - Toronto

2 WEEKS
Vogue - Vancouver

6 DAYS
Odeon - Kingston

9 DAYS
Vanity - Windsor

6 SENSATIONAL DAYS
Palace - Hamilton
Run Terminated By House Anniversary Celebration

and
HIGH ALTITUDE FIGURES IN EVERY SPOT!

AND THESE THEATRES WILL SOON GO INTO TOP FIGURES WITH IT—

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CAPITOL	-	LONDON
ORPHEUS	-	HALIFAX
DAYLIGHT	-	SASKATOON
GRAND	-	CALGARY
PLAZA	-	VICTORIA
CAPITOL	-	MONCTON
REGENT	-	OTTAWA

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starring
ELLEN DREW - RICHARD DENNING
BARBARA JO ALLEN (Vera Vague)
JERRY COLONNA - HAROLD HUBER
And the Great Stars of the Skates

HIT PARADE of 1942
with
Freddy Martin And His Orchestra
Count Basie And His Orchestra
starring
Susan Hayward

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